CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 28, No. 14 | Incorporating the CANADIAN MOVING PICTURE DIGEST (Founded 1915) | TORONTO, April 3, 1963

$2,300,000 FOR REPAIRS, ETC. IN '62

All Guns Firing In U's 16-Pic Selling

Universal Pictures, represented in Canada by Empire-Universal Films, will place the most concentrated support in its history both nationally and locally in front of and in back of the 16 important new film productions announced for release during the

(Continued on Page 2)

Pensions At Last? Ontario Has Plan

A pension plan, much talked about for years in the Canadian motion picture industry but never established, will be required of most Ontario employers under a bill introduced in the Legislature recently by Premier John Robarts. "An impe-

(Continued on Page 3)

DEPT. OF TRADE & COMMERCE '63 ESTIMATES $2,800,000

The increase in the building of new cinemas in Canada is indicated in Private and Public Investment in Canada—Outlook 1963, issued by the Dept. of Trade & Commerce, which gives $1,500,000 as the projected construction total for 1963. This compares with $800,000 in 1962 and $700,000 in 1961. Machinery and equipment costs are, of course, not included in the $1,500,000.

The figure for Construction under Capital Expenditures is a puzzling one to cinema people. Canadian Film Weekly records show that in 1962 six standard houses and six drive-ins were opened, as well as one 16 mm. standard and two 16 mm. drive-ins. All this building for $800,000? United Amusement Corp.'s

(Continued on Page 2)

Weston Mgr., CBC Net Film Area; Wilson Consultant

O. C. Wilson, who joined the Canadian Broadcasting Corp. in 1943 as a radio producer and became manager of its television-programs-on-film area in 1953, has changed his responsibility to consultant. Wm. Weston, 33, who was network program officer (film), has moved into the post formerly held by Wilson.

Health was a factor in Wilson's decision to ease up.

Weston, born in Montreal, joined the CBC in 1948 and worked for it in that city, Ottawa and Toronto.

Wilson, 61, is a native of London, England and he is credited with much of the early success of the CBC TV network. He was a tireless worker at a time when utilization of film features was just being worked out, along with purchasing practices. A member of the Variety Club of Ontario, he enjoys the regard of all who know him.

Levine-Ponti's 'Ghost At Noon'

Brigitte Bardot and Jack Palance will star in the Joe Levine-Carlo Ponti co-production, A Ghost at Noon.

Variety Honors Kaye, Bossin

Presentation of the 1962 Heart Award of the Variety Club of Ontario to Hye Bossin, editor of Canadian Film Weekly, appearance of Danny Kaye as the guest of honor and the introduction of Kaye by Leonard Brockington, CMG, QC, made last week's regu-

(Continued on Page 7)

Gunn Joins Prairie Allied

Syl Gunn, who resigned his 18-year tenure as Paramount Winnipeg manager, has joined the Winnipeg Division of the Prairie Allied Booking Association, it was announced last week by Barry Myers, manager. Gunn, 35 years in the business, started as an usher with Famous Players in Winnipeg.

Canada Seeks British, Fr. Co-Production

Willingness of the Canadian Government to join in helping to create a Canadian feature film industry is indicated by the presence of Government Film Commissioner Guy Roberge, chairman of the National Film Board, at recent talks in London and Paris with film makers on the matter of co-production with Canada as its base.

Individuals in the Canadian motion picture production business as well as official associations have been petitioning Ottawa for a long time to help and there has been a response in some ways. There is at present a special group with the object of helping to bring about feature film production, the Mo-

(Continued on Page 2)

'From Russia, With Love'

Sean Connery has been signed to star in UA's From Russia, With Love.

Col.'s 'Twenty-Fifth Hour'

Gregory Peck and Anthony Quinn will star in Columbia's The Twenty-Fifth Hour.

Fire Damages PQ House

Over 250 patrons had to be evacuated when fire broke out in Roger Denis' 650-seat Madelon Theatre in Cap-de-la-Madeleine, Que. last week, following an explosion in the basement. No one was injured but the blast also caused extensive damage to two adjacent structures, a store and a bowling alley. The town is 85 miles northeast of Montreal.

GIROUX AA BOARD CHAIRMAN

Successor to W. Ray Johnston as chairman of the board of Allied Artists Pictures Corp. is now Claude A. Giroux, former Montrealer who is head of D. Kaltman & Co., New York, drug wholesaler, and the Prudential Investment Corp., a Canadian investment firm in which the stock is privately held. Johnston, who held the post for 18 years, remains as a member of the board.

Giroux, 32, became a new force in Allied Artists when he acquired 100,000 shares of its common stock (10 per cent) in January, 1962, and was made a board member on May 4.

Emanuel L. Wolf, treasurer of Prudential and a Kaltman director, became a member of the AA board, which was thus raised to 10 members.

President of Allied Artists is Samuel (Steve) Broidy.

UK DAILY CINEMA EDITOR DIES

Editor of The Daily Cinema, British film trade paper, and representative in England for The Film Daily of New York, Bernard Charman, 57, died last week in London after a lengthy illness.

Born in Ascot, Berkshire, England on June 21, 1906, Charman was for many years a leading figure in British motion picture circles. He started his journalistic career as assistant editor of Cinema Construction in 1929 and followed that with positions with Bioscope, Kinematograph Weekly and the Daily Film Renter.

In 1936 he was named news editor of the London Reporter, returning to the Daily Film Renter as editor three years later. After serving from 1943 to 1946 with the British Armed Forces he returned to the publication and was named managing editor in 1949. He later became editor of The Daily Cinema, which was an amalgamation of the Daily Film Renter and Today's Cinema.

He is survived by his wife and son.

WB Will Repeat Goodwill Tour

One thousand localities in North America will be informed of Warner Bros.' summer releases, PT 109 and Spencer's Mountain, by publicity teams in its second Goodwill Tour, it was announced by Richard Lederer, director of advertising and publicity. They will strengthen ties with press, radio and TV. Al Dubin, WB's Canadian ad-pub director, is a team captain. Joe Hyams, publicity manager, and Ernie Grossman, exploitation-promotion head, will be field leaders of the tour.

Film Weekly

Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
Vol. 28, No. 14 April 3, 1963

HYE BOSSIN, Editor

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CANADIAN FILM WEEKLY
175 Bloor St. East, Toronto 5, Ontario
Authorized as Second Class Mail by the Post Office Department, Ottawa, and for payment of postage in cash.
Published by
Film Publications of Canada, Limited,
175 Bloor St. East, Toronto 5, Ontario, Canada • Phone 924-1757
Price $5.00 per year

ALL GUNS FIRING

(Continued from Page 1)

first nine months of 1963 and those for the remainder of the year, David A. Lipton, ad-pub v-p, told the recent sales convention in New York. Present were Mark Plottel, Emp-U general manager, and Barry Carnon, that company's ad-pub director.

He predicted that the 16 films, before they complete the initial phases of domestic playoffs, will have received not alone the greatest advertising budget but the greatest selling efforts ever put forth by Universal. TV would get a greater concentration as a direct selling medium.

"Selling on the local theatre level in today's market has to be more aggressively pursued than ever before in view of the kind of money which can be realized on the extended runs of pictures," Lipton declared. Universal's campaign on Alfred Hitchcock's The Birds was one of the greatest the company had ever undertaken, with all media being used.

The sessions were presided over by Henry H. "Hi" Martin, vice-president and general sales manager.

Among the films affected are To Kill a Mocking Bird, 40 pounds of Trouble, Freud, The Ugly American, Paranoic, Showdown, Tammy and the Doctor, Lancelot and Guinevere, The Kiss of the Vampire, A Gathering of Eagles, For Love or Money, The Thrill of It All, The List of Adrian Messenger, Charade and Man's Favorite Sport?

Columbia's 'The Long Ships'

Richard Widmark, Sidney Poitier, Leslie Parrish and Russ Tamblyn star in Columbia's The Long Ships, now before the cameras in Yugoslavia.

U-I'S 'The Crusades'

The Crusades, dramatic story of the invasion of the Holy Land in the twelfth century, will be brought to the screen by Universal as a major spectacle. It will be produced by George Golitzin as a multi-million-dollar project which will deal with the Third Crusade led by Richard I (the Lion Hearted).

$2,300,000 For Repairs

(Continued from Page 1)

two-auditorium Dorval in Montreal cost close to that amount to erect. Then there's Townart's Cinema Place Ville Marie in Montreal, as well as a number of first-class drive-ins.

"The figures, for the most part, are based on the results of a questionnaire survey of individual companies and other spending agencies," the report explains.

Included under Capital Expenditure is that for Machinery and Equipment, which the Government estimates will amount to $600,000 in 1963, compared to $700,000 the year before and $1,300,000 in 1961. Thus the total capital outlay (for Construction and for Machinery and Equipment) in 1963 is given as $2,100,000, $600,000 greater than 1962 and $100,000 greater than in 1961. It must be remembered that all the figures given by the Department of Trade & Commerce and used throughout this article carry the explanation that those for 1963 are only estimates, the statistics for 1962 are revised preliminary ones and those for 1961 are final. The revised 1962 totals are slightly higher than originally estimated and this may also be the case with the 1963 figures.

In its Repair Expenditure—Construction the survey gives $300,000 as its estimate for 1963, the same as last year and $200,000 less than 1961. For Repair Expenditure on Machinery and Equipment its figures are $400,000 for 1963, $100,000 less than 1962 and $200,000 less than 1961. For the total for both categories 1963's is given as $700,000, 1962's as $800,000 and 1961's as $1,100,000. The grand totals for the two expenditures for motion picture theatres—Capital and Repair—amount to $2,800,000 in 1963, $500,000 greater than in 1962 but $300,000 less than in 1961.

The gain in capital spending on new theatres reflects the increased activity in construction reported in the Feb. 13, 1963 issue of the Canadian Film Weekly. However, every other type of theatre outlay either stayed the same or dropped, thus pointing up the fact that the continuation of theatres closing keeps shrinking the field in which money could be spent. Over 600 auditorium theatres have disappeared from the Canadian scene from the peak year of 1955, when there were 1,950. The present total of four-wall houses operating in Canada is 1,347.

CO-PRODUCTION

(Continued from Page 1)

tion Picture Production Council of Canada, of which Arthur Chetwynd, head of Chetwynd Films Ltd., is president.

Other Canadian groups are The Association of Motion Picture Producers and Laboratories of Canada, the Canadian Society of Cinematographers and the Screen Directors Guild of Canada.

The Paris talks, with Le Centre National de la Cinematographie Francaise, followed talks in London. Speakers at a luncheon in Paris agreed that the Canadian film industry has reached a stature consistent with important new possibilities.

The luncheon, held under auspices of the Institute France-Canada, was under the chairmanship of Rene Clair, famed French director.

Participants in a discussion on film production along with Roberge were Michael Spencer, NFB director of planning; F. R. Crawley of Crawley Films; and Julian Roffman, vice-president of Taylor-Roffman Productions.

The NFB has just produced its first feature, The Drylanders, and Crawley's first, Stairways, in English and French, is being edited. Taylor-Roffman has produced two, The Bloody Brood and The Mask, and Roffman, who directed them, intends to produce The Well in the Canadian West this summer.

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OUR BUSINESS by N.A. Taylor

EXPOSURE

OUR BUSINESS has depended on the star system for so long that one can scarcely conceive of it continuing on any other basis. Periodically some writer finds subject matter in a rhetorical probing of "What Makes A Star?" There are no pat answers.

Some still hold to the belief that stars are born, others insist that they can be created. Perhaps there is a magic chemistry—a combination of fortuitous circumstances. In recent years there has been little development of new faces and, therefore, less potentiality of creating new stars. Those deemed to have drawing power at the boxoffice have, through their ubiquitous and powerful agents, pyramided demands to a point where the economics of motion picture production have been seriously endangered. Personalities recognizable by the moviegoing public and acceptable to them are certainly handles that can help sell films but in most cases a great deal more is needed. However, under the present system of production, it is quite difficult to develop new star material. Independent producers are not likely to spend a great deal to promote an actor not under long-term contract and who may not again be employed by them.

Assuming that the personality and acting abilities of the individual are of sufficiently high standard, there are two ways in which star status can be attained. There is the rare case in which a virtual unknown is cast in an important role in a big film and makes a solid impact. A present example of this is Peter O'Toole playing the lead in *Lawrence of Arabia.* A more probable way is through constant and continuing exposure.

The producers of TV shows are able to build up personalities and make them important by the mere fact of their being constantly and regularly exposed on the TV screens. The decrease in production of motion pictures for theatrical showing has made this method of buildup very difficult. Everyone in our business realizes that it is important for the future to help promote new faces and names. Some companies have now returned to the old system of putting young and promising players under contract with the hope that some may eventually achieve star status. This is helpful but does

(Continued on Next Page)

FIRST location / DUNDAS SQUARE

PENSION PLAN

(Continued from Page 1)

diment to the employment of older workers will be lessened and as times goes by there will be more and bigger incomes on retirement," he said.

The plan, to become effective Jan. 1, 1965, must be established by all firms with 15 employees or more and will be based on contributions related to a maximum annual salary of $4,800. The minimum standard will provide benefits of about $80 per month after 40 years' service, and about $70 per month after 35 years' service. The plan is not retroactive.

It is anticipated that many employers with no plan at present will adopt a benefit level in excess of the minimum required by the bill. The employer has the responsibility for paying but he can require the employee to pay up to half the cost. Existing plans will have to be adapted to the government one.

Cash withdrawal on change of jobs will be allowed an employee of 30 or over who has worked for 18 months as a member of the minimum plan. But his pension credits may be left, transferred or deposited in a central pension agency that is to be established. If an employee is transferred to another province his pension benefits will be held for him unless that province will have established a similar scheme and a working arrangement with Ontario.

A five-man pensions committee will be established to administer the legislation. The plan is the result of a three-year study.

During the war a great industry-wide retirement plan was proposed and all companies declared themselves in favor of it. They agreed to send representatives to New Orleans for a finalization meeting but this was delayed. Then came the separation of theatres from studios through an order of the U.S. Supreme Court and that changed the picture. Soon television followed and in the face of adversity the plan was forgotten.

In Canada employees retired by circuits have always had some form of pension or bulk compensation but there is no legal obligation. The matter of pensions has been referred to at circuit conventions for years by top executives, who promised that they would be established as soon as circumstances were favorable.

OUR BUSINESS

(Continued from Previous Page)

not necessarily create a dependable method of giving these personalities more "exposure." The key to developing more stars for the future is to be found in the meaning of this word. The exhibitor can help by not fighting shy of new names.

FINE LOOKING and editorially excellent is the first issue of the **Directory of Broadcast Executives** ("Who's Who in Canadian television, radio, film, broadcast equipment, advertising and allied fields"), which is published by Ralph C. Ellis, edited by Dean Walker and of which Arthur C. Benson is the production manager . . . **Al Dubin,** that ever-smiling lad, needs all the cheer he can muster these days. He's laid up in Branson Hospital with three smashed ribs, among other injuries that resulted from a car crash . . . **The conversation** was about dieting and a German fellow quoted an old saying from back home: "Dine like an emperor at breakfast, a king at lunch and a beggar at dinner" . . . **The Quiet Canadian,** H. Montgomery Hyde's story of Sir Wm. Stephenson's wartime work in the espionage and propaganda fields, must certainly be among the most interesting reading of the year. The part about the CBC being a Special Operations undercover branch called Station M is both fascinating and amusing. I was glad to see Walter Winchell get his due for his anti-Nazi and pro-Allied contributions . . . **Barker Ed Mirvish,** new owner of the Royal Alex, got a $200 fee for appearing on **Front Page Challenge,** produced by Barker Drew Crossan, and gave it to Variety Village. VV recently got a $5,000 bequest and once again Molson's has turned over ballpark parking spaces — 50 of them — for the Heart Fund.

I LEARNED from a taxi driver that many people will keep getting the black-and-white TV set fixed until they can buy a color set . . . **"The entertainment** is getting so bad on television that the kids are doing their homework again" — Anne Herbert in **The Wall Street Journal . . . Sorry to read** that Art Cauley, for years in Peterborough and recently in Cobourg for Famous Players, has retired as a theatre manager. We'll miss him from the trade . . . **Tip:** When you lend a newspaper a valuable old photo for reproduction, accompany it with a warning that it is for this once and must be returned. Otherwise the paper adds it to its files and when you buy a print you'll find this on the back: "Not to be syndicated, marked, loaned, copied, re-photographed or used for advertising." Another evil for collectors which results from loans is that the TV station or newspaper makes a copy and puts it in the files — which means that some future researcher sees it there and uses it freely, lessening its rarity and thus its value. I've had both these experiences . . . **The Ottawa wit,** Sammy Koffman, told me the story of the fellow so stuffy and business-like about everything that it drove his wife to flirtations at parties. This fellow saw his wife flirting with a good friend. He wrote the friend about it, asking that he be at his office at such-and-such a time "to discuss the matter." The friend, to irk the husband, replied: "I have received your circular letter. Unfortunately I'll be out of town and can't attend the meeting. But anything the boys do will be okay with me."

I WISH I COULD tell you just how it feels to be presented with the Heart Award of the Variety Club by Charles Alicoate in the presence of Leonard Brockington, Danny Kaye, Johnny Wayne and Frank Shuster and 275 other well-wishers and good friends. The fact that it happened to me doesn't make it easier to tell. It's an experience that will take a long time to settle in my mind and allow me to approach it with detachment. Jack Fitzgibbons, introducing Charlie, had some kind things to say and after Charlie, Alex Barris, **Telegram** columnist, delivered the sentiments of the press lads. I thank them all—especially good old Charlie, a great favorite here.

Brockington's priceless introduction of Kaye inspired the latter. We had seated Wayne on one side of the dais and Shuster on the other and, discovering their presence when Phil Stone asked them to take a bow, Kaye, who had never met them personally, went to each separately right then and there to tell them how much he admired their work. Recognizing that Kaye was an antic comic and not a monologist, Johnny, in tribute, said, "We're your kind of comedians, Danny. We do sketches."

Wires from Larry Graburn, Bill Dozier and Art Arthur, all of Hollywood, and one from Jack Lundholm of Swift Current, Sask., were among a dozen delivered to me at the luncheon. And it was a thrill to see Jimmy Hardiman, former Odeon ad-pub director and now West Coast publicity chief for Screen Gems, at the luncheon, he having made a special trip. Also I received dozens of congratulatory letters and many phone calls. I thank all of you.

News Clips

Soviet Russia's Circlorama Cinema, a rival to the system set up by Walt Disney at the Brussels World Fair some years ago, will be offered to the public in London, England. There is no seating and up to 500 persons can stand for one of the 20 daily performances for a 20-minute program of Russian reels. Eleven projectors are required and the screen will be 150 feet in diameter. The spectator stands in the middle of the scene, as he or she would in real life . . . Seven Arts Productions, which is a Canada-incorporated company, is moving its New York offices to the world's largest structure, the Pan American Bldg., Park Ave., on April 8. It will also move into larger premises in Hollywood and London. The company has announced its entry into television packaging and production, with Thomas D. Tannenbaum as v-p in charge.

Two thirds of Canada's TV listeners complain that television commercials "very often" and "quite often" interfere with the enjoyment of a program, a survey made for the CBC by Canadian Facts Ltd. reveals. Eighty per cent of the viewers polled said they'd rather stand for the commercials than pay $15 a year to be rid of them . . . Effective May 1 all 20th-Fox product will be distributed in Italy for the next five years by Dearfilm through a new company Dear-Fox Film, which will be headed by Carlo Casati, formerly managing director of Cineriz . . . Charles Powell has resigned as radio-TV contact for Columbia to take the post of national publicity co-ordinator for Paramount. He succeeds Saul Cooper, who left to become advertising publicity aide for Robert Rossen.

A 1,600-car drive-in, the largest anywhere, will be built by Wm. Goldman, Philadelphia circuit operator, as part of a marina-recreation complex around that city . . . The IATSE general executive board, at its midwinter meeting in Houston, examined procedure for a Department of Justice application that will ask modification of the Consent Decree to allow circuits to build new theatres . . . National General Corp. of California, which is sponsoring the Talaria theatre TV system and has assigned General Electric to build equipment for national USA use next March, claims that it has 100 applications. There are rumors that a deal has been made for the Canadian franchise by a company that entered the scene several years ago and rose quickly in the TV film-sales field.

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THAN ANY OT

10

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"One of the finest films of a generation; a classic in its own time" — *Washington Daily News*
"One of the four or five best films I have ever seen" — *America Magazine* / "Undoubtedly the last ten years" — *Michigan Catholic* / "Will take its rightful place among the great

RE ACADEMY AWARDS HER PICTURE!

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BEST DIRECTION / BEST SCREENPLAY
BEST EDITING / BEST MUSIC
BEST ART DIRECTION (COLOR)
BEST CINEMATOGRAPHY (COLOR)
BEST SOUND

OF ARABIA

/ "One of the all-time great films"— *N.Y. Post* / "Surpasses them all in greatness" — *Boston Herald* one of the great films of all time" — *San Francisco Examiner* / "The best picture I have seen in films of our time" — *Louis Sobol* / "The best filmmaking in recent years"—*Chicago Sun-Times*

'First Time In Toronto'

THE STORY OF THE COMING OF THE MOVIES

By HYE BOSSIN

THE FIRST MOVIE PROGRAM ever offered in Toronto was a double bill that was probably one of the most unusual double bills from that day to this.

"The First Time in Toronto—," said the newspaper ads for that very first of millions of film showings to follow. The place: Robinson's Musee, on the east side of Yonge Street, at No. 81, near King Street. The date: Monday, August 31, 1896.

The program: "Edison's Wonderful Vitascope" and "Prof. Roentgen's Great X Rays."

That same week, according to various accounts, Toronto saw two other exhibitions of motion pictures get under way, both inspired by the same person and both using Lumiere's Cinematographe, a projection machine from France derived from Edison's coin-operated movie peepshow of 1894, the Kinetoscope.

At this point let's flash back to what led up to the Toronto showing.

The Lumiere Brothers of Lyons, France, Louis and Auguste, who were in the photographic business, based their screen projector, the Cinematographe, on Edison's Kinetoscope after seeing one that had been purchased from the Holland Bros. of Ottawa, Ontario, sales agents for the movie peepbox. The Lumieres demonstrated the Cinematographe in March, 1896 and on December 28 gave a show with it in the Grand Cafe, Boulevard des Capucines, Paris, for an admission fee of one franc.

Edison, by refusing to invest the $150 needed to patent the Kinetoscope in Europe, left the way open to the Lumieres and others. One of the these was Robert Paul, a London instrument maker, who duplicated the peepbox from one brought to England by two Greeks who had also purchased it from the Hollands. When Paul was satisfied that the machine wasn't patented he based his screen projector, the Animatograph, on it in 1895 and soon followed with another, the Theatrograph.

ALTHOUGH Edison had drawn plans for a screen projector he refused to make a model because he believed that showing films to many people at once would bring less income than his peepbox. He never did care much about movies as movies, thinking of them as an adjunct that would increase the sales of his favorite invention, the phonograph, when he could unite them. Although he had patented the movie peepbox in 1887, he resisted the urgings of his backers to complete the model. He did in 1894 and the Holland Bros., in opening a Kinetoscope Parlor at 1115 Broadway with 10 peepboxes on April 14, 1894, began what is the motion picture industry. When Edison did unite the phonograph with the Kinetoscope as the Kinetophone it was a flop; the public didn't take to using ear tubes while peering into the "magic box."

Edison, seeing the success of the screen projectors based on his peepbox, realized how poor his judgment had been and began building one. Thomas Armat of Washington, DC had demonstrated one, the Vitascope, that impressed Edison's backers and they induced The Wizard, as he was frequently known, to issue it under his own name to make up for lost time. "With this machine I gave the first motion picture exhibition ever given in a theatre, in Koster & Bial's Music Hall, New York, in April, 1896," Armat wrote. Edison always acknowledged the Vitascope as Armat's whenever the matter came up.

John C. Green, a travelling magician, had been touring through the Ottawa Valley when he read in a newspaper that the Edison-Armat machine was to make its Canadian debut on June 15, 1896 at West End Park, Ottawa. He wrote to O'Hearn and Soper of the Ottawa Street Railway Co., owners of the park, and got a two-week engagement.

"I did a 30-minute magic show and described the four pictures on the screen, all 50-foot films, all fastened together at the end like a belt, so they just kept repeating as long as the machine was in operation. First four films — four colored boys eating watermelon, Black Diamond Express running 80 miles an hour — the New York Central Ry., a bathing scene at Atlantic City and LaLoie Fuller doing the Butterfly Dance. Governor General's Foot Guards' Band furnished the music," Green wrote this writer many years ago.

GREEN, who became an early supervisor for Famous Players, Canada's largest theatre chain, in the 20's and died at 85 years of age in 1951, always insisted the Ottawa exhibition in which he participated was the very first in Canada. The first took place in Montreal earlier in 1896 and was put on by two Frenchmen from Paris, Auguste Guay and Andre Vermet, who used a Lumiere Cinemotographe. L. Ernest Ouimet, who opened Montreal's first successful movie house on January 1, 1906 and is now in his 80's, saw this exhibition and was induced to make motion pictures his career.

So that the first Toronto exhibition, in Robinson's Musee, was likely the third of any kind in Canada. The late John A. Schuberg, who opened Canada's first successful movie house on Cordova Street, Vancouver, in the Fall of 1902, brought Vancouver its first show in 1898 with an Edison machine and films purchased in Seattle. A travelling showman at the time, Schuberg toured showing his films in a tent until enough were produced to supply a permanent location. He then returned to Vancouver to open that first regular cinema, the Electric, and in a few years had established a chain of them through Western Canada.

In Toronto the first permanent movie house, the Theatorium, later the Red Mill, was opened on the east side of Yonge Street, near Queen, in March, 1906. John Griffin, who had been a circus man until he saw movie houses operating in the USA, soon had 11 theatres in Toronto and these grew into a large Ontario chain in the next decade.

In April, 1902 Thomas L. Tally opened what is considered to be the first successful cinema in the USA, the Electric of Los Angeles. In June, 1905 John P. Harris and Harry Davis of Pittsburgh, partners in the real estate business and brothers-in-law, made over an empty store into the Nickelodeon, the first "grind" house, which had 96 seats and ran from 8 a.m. to midnight. It was the phenomenal success of this cinema, which Harris' descendants claim doubtfully was the first "all-motion-picture theatre," that inspired the rush to open similar ones in many places, among them Toronto.

By 1910 there were 10,000 movie houses in North America. Today there are 21,000, of which 6,000 are drive-ins, in the USA. Right now Canada has 1,591 cinemas, of which 242 are drive-ins.

NOW BACK TO TORONTO and a look at that first showing. The X Rays, invented by the German physicist Wilhelm Konrad Roentgen in 1895, soon lost their novelty as a theatre attraction and became part of medical and other sciences. The movies kept their powers of attraction, rejuvenating them periodically with some new development, and also became a tool of the sciences.

Ed Haughton, who installed the Edison equipment in Robinson's Musee, recalled to Ken McTaggart of The Mail and Empire in 1933, that:

(Continued on Next Page)

AMUSEMENTS.

Robinson's Musee Theatre

Grand reopening, Monday afternoon, Aug. 31st. New management, new ideas, nothing cheap except prices. First time in Toronto -

EDISON'S Wonderful Vitascope.

FIRST TIME IN TORONTO--

PROF. ROENTGEN'S GREAT X RAYS.

First time in Toronto—The Hearon's Lady Orchestra. Grand combination features -Theatre, Eden Musee, Art Gallery, Music Hall, Roof Garden, Promenade Concert and Menagerie. Mr. and Mrs. Houghton, Mr. Allen May, Mamie Bland, Eleanor Garvini, Loring and Leslie, and a host of bright people. Performances every afternoon and evening. Come at any time and stay as long as you please. General admission 10 cents; theatre balcony free; reserved seats, first floor, 10 and 15 cents. During Fair week special performances of the Vitascope, forenoons, 10 to 12 a.m.

FIRST TORONTO MOVIE AD

This single-column ad, 13 ems wide by 43 agate lines deep, seems to have been the first for a movie in Toronto. It appeared in The Daily Mail and Empire of Saturday, August 29, 1896, heading the amusement column and being about three times as large as the ads for the Toronto Opera House and the Grand Opera House, both legitimate theatres.

KAYE, BOSSIN

(Continued from Page 1)

lar luncheon meeting at the Park Plaza Hotel a memorable one for a record turnout of over 280 barkers and guests. Among the guests were columnists and reporters of the Toronto entertainment field, representatives of the ethnic press and members of the cast of the Danny Kaye show at the O'Keefe Centre.

In presenting the Heart Award to Bossin, Charles A. Alicoate, editor and publisher of The Film Daily of New York and Chief Barker of the Variety Club of that city, who came to Toronto especially for the occasion, said it was his great pleasure "to honor an extraordinary man." He used the analogy of a "chain reaction" to describe the work the Heart Award winner had been doing for Variety and the "influence and effect he has upon those around him" when it came to that work. He handed over to Bossin the gold-and-onyx engraved plaque emblematic of the award and also presented him with an original drawing of him by Irma Cousell, obtained by Win Barron, which had appeared in The Toronto Star earlier.

John J. Fitzgibbons, Jr., International Dough Guy, introduced Alicoate and added his praise of Bossin to that of the others by mentioning that the Heart Award winner had been a member of the Toronto tent since its inception, that he had created "Operation Village," which arranged the official opening of Variety Village and that "he had contributed to our success in many ways."

Bossin spoke briefly and sentimentally. "I thank you, I really, really do," he said, and added, "I've always considered Variety work is its own reward." He felt that the Heart Award was extra but "the greatest bonus of all is the many friends I have made through Variety." He concluded with "Just as this beautiful plaque will adorn and beautify my living room, so will it brighten my memories for the rest of my life." He was accorded the most prolonged standing ovation ever witnessed at the Variety Club.

Alex Barris, Toronto Telegram columnist and a Variety barker, added a tribute from those on the "amusements beat," another group that "wished to voice its gratitude to Bossin for the many times that each of them had come to him for advice, information or help." He said that a common phrase with them when in trouble was "Call Hye, he knows."

Sitting rapt and attentive, the meeting heard Leonard Brockington introduce Danny Kaye and add his praise of Bossin. He called Kaye "a great performer, a good neighbor and a wonderful human being." Brockington voiced his affection and admiration for Bossin, calling him "a scholar and historian of the passing scene in the film industry."

Saying "I have never been so magnificently introduced in my whole life," Danny Kaye spoke of his attachment to the Variety Clubs, which he had visited in many parts of the world. He said that he was very proud of Variety, since it was born of his profession and he was proud of that profession, which did not bar anyone from its ranks because of race or religion. He also spoke humorously and drew many laughs as did Brockington earlier. Both were also accorded standing ovations.

Chief Barker George Altman acted as toastmaster, with an assist from International Representative Phil Stone, who introduced many of the notables present, both at the head table and on the floor. Bob Hall, First Assistant Chief Barker, announced that, through the courtesy of Barker Ernie Lieberman, the Toronto tent would share in the proceeds of the little "Indianapolis 500," which would be the original one all over again at the CNE in Toronto with the same top drivers and cars. He said that with enough promotion and effort it was believed that this could net the Variety Club as high as $30,000 for its Heart Fund.

—Ben Halter

Short Throws

BEST ACTOR and best actress in the eight annual Liberty Awards are Douglas Rain and Frances Hyland. Tommy Common and Juliette are the best singers; Don Gillies the best dancing group, Fred Davis the best TV host and Wayne & Shuster the best comedians. Festival is the best drama show, CBC National News the best news, Front Page Challenge the best game show, Close-Up the best public affairs show, Parade the best Variety show and Razzle-Dazzle the best children's show. Ed Sullivan got the Showmanship Award for "raising the stature and prestige of Canadian entertainers." Presentations will be made late in April.

NEW SCENT system, invented by Sir Neville Edinberry, was demonstrated successfully in London recently and will be used in Fragrantly Yours, biography of Lanvin president Edouard L. Cournand to waft Arpege perfume and other scents through the theatre when the UA release is playing . . . **Treise Engineering Inc.**, California firm, has developed new black-and-white film processing equipment for all sizes that is a self-contained unit needing only simple plumbing and electric plug-in . . . **Norman Jewison** has set up an eastern office at 280 Madison Ave., New York, for his Simcoe Productions . . . **John J. Fitzgibbons, Jr.** of Toronto, International Property Master, was among the International officers renominated and the elections will take place at the Variety Club convention in Houston starting May 14.

MAURICE COSTE, for some years manager of 20th Century Theatres' Community, Toronto, and other Ontario houses in the 40's, died in Chatham recently at the age of 88. Born in Port Said, Egypt, he was an actor and singer in the USA, then became a public relations officer and booker in the film business. He was the oldest living alumnus of Assumption College and a member of the Ottawa University Alumni Association. He leaves a wife, a daughter, Mrs. B. O. Bass of Phila; and one son, Louis of Chatham.

TRIBUTE luncheon to Charles Boasberg, Paramount Film Distributing Co. president, drew 500 guests. S. H. Fabian was the toastmaster and Barney Balaban, Paramount Pictures' president, was a speaker, as were George Weltner, Paramount executive vice-president, Ned E. Depinet, president of the Will Rogers Hospital, Ben Marcus, COMPO representative, and John Stembler, TOA president, who presented Boasberg with a plaque. Much praise of Boasberg was heard.

ILL HEALTH has brought about the retirement of Arthur E. Cauley, manager of the Park, Cobourg. He was manager of the old Capitol in that city from its opening in 1919 until he went to Peterborough in 1936 to manage the Capitol, switching later to the Paramount at its opening. He came back to Cobourg, his home town, in 1961 after the Paramount changed hands. Stuart Smart, manager of the Capitol, will manage both houses, with Ray Guindon, doorman at the Park, as his assistant.

'First Time In Toronto'

(Continued from Previous Page)

"It was a race from the first because a Frenchman, I think Lumiere, was opening a Cinematographe across the street in an empty store. Old-timers will remember the excitement. We opened the same day and I think we beat him a few minutes with our first picture."

Of course, it wasn't Lumiere across the street but someone using one of his machines. Who was that someone? An unsigned interview with an anonymous informant in the Toronto Daily Star, also in 1933, said that "The first moving picture ever shown in Toronto was in the middle 90's in a hall over what was then Bingham's drug store on Yonge Street" and that "the exhibitor was H. J. Hill, manager of the Toronto Industrial Exhibition." Other accounts mention Percy Hill, the son of H. J.

What were the films shown with "Edison's Wonderful Vitascope" at Robinson's Musee? Haughton talking:

"Well, sir, the first film we screened was the 'kissing scene,' with May Irwin and John C. Rice. Yes sir, that was the first picture, the very first motion picture ever presented in Toronto."

HOW about H. J. (or Percy) Hill's competitive exhibition? "Those four reels went out all over Ontario — Hill refused to show them in theatres," said The Star's informant. "But he made a pot of money at 25 cents a ticket for 40 minutes of flickers." The pictures:

"What nowadays might be called educational newsreels. I remember that one was farmers plowing, another a blacksmith shop. Hill also rigged up the first sound picture ever shown in America — on that same tour. He had a man behind the screen following the flickers. Whenever the blacksmith on the screen struck the picture anvil, down came the backstage hammer on a real anvil."

Hill, as manager of the Toronto Industrial Exhibition, now the Canadian National Exhibition, had created the Grandstand Show that still flowers and he also introduced movies to the Fair. The Exhibition of 1896 was to open on Tuesday, September 1, the day after "Edison's Wonderful Vitascope" at Robinson's Musee. The day before the Fair opened The Mail and Empire, in a story about it, noted that "A new building has been erected for the Cinematographe, which is a development of Edison's Kinetoscope."

(How did the public receive those first movies in Toronto? The second and final article will tell this and provide other peeks at the distant past.)

'Who's Minding The Store?'

Jill St. John has been signed by Paramount to star opposite Jerry Lewis in Who's Minding the Store?' which co-stars Agnes Moorhead and is now before the cameras.

'Ask Me No Questions'

Abe Ginnes, prominent playwright and TV writer, has been signed by producer Stan Margulies to write the screenplay for Ask Me No Questions, which Tony Curtis' Reynard Productions will make for Universal release with Curtis starring.

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